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Leading the Child to Beauty Through Music

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LEADING THE CHILD TO BEAUTY THROUGH MUSIC

A Paper

Presented to

the Faculty of the Department of Music

Eastern Illinois State College

In Partial Fulfillment

of the Requirements for the Degree

Master of Science in Education

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by

Sister Mary Norbertine Quirk, B.M.

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INTRODUCTION

Despite all that practical people say about the prime importance of making a living, of devoting one's first efforts to the material and physical needs of life, there must be another quest in life, one in many ways superior, or at least equal, in importance. I refer to the quest of beauty.

Beauty is a word with vast connotation for each of us. In a wide sense it is not an abstraction. It is a dream toward which all of us build whether we call that dream a home, peace of mind, health, a family, love of neighbor, or love of God. It is a stir, an emotion felt in every heart, a yearning for this beauty and its companion, peace.

Since life without beauty, and personality without the conscious experience and the thrill of the beautiful are indeed lacking in an essential factor of happiness, it is incumbent upon the educator to train those under his care to appreciate true beauty. Though innate, the sense of the beautiful varies greatly in people, and if it is to bloom it needs to be trained and developed.

A vulgar person is blinded to all the finer things of life; he has no lofty aspirations. The character made fine and refined by the love of the beautiful will exhibit itself not only in the virtues but in all the graces of life.

It is the purpose of this paper to show in some small way how the educator can lead the child to beauty through the great art of

music. Shakespeare has said of music what is applicable to all art and beauty:

> The man that hath no music in himself,
> Nor is moved with concord of sweet sounds,
> Is fit for treason, strategems, and spoils:
> The motions of his spirit are dull as night,
> And his affections dark as Erebus,
> Let no such man be trusted.*

* William Shakespeare, The Merchant of Venice. Act V, sc. 1 l. 83.

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FIRST MOVEMENT: THE NATURE OF BEAUTY

"Beauty is truth, truth beauty, -that is all
Ye know on earth, and all ye need to know."

---Keats

Many years ago Sir Galahad set out on a search for the Holy Grail. Our quest now is to search for Beauty. It is a worthy one, for if we find it, we shall always have something beautiful to think about. The poet Keats said:

> A thing of beauty is a joy forever.
> Its loveliness increases; it will never
> Pass into nothingness, but still will keep
> A bower quiet for us, and a sleep
> Full of sweet dreams and health and quiet breathing![1]

Every one loves beauty. We were born with this love within us. Since the world began people have been experimenting with the creation of beauty. It is an innate human craving and so questions pertaining to beauty and its real nature have intrigued thoughtful men all down the ages, in particular from the time of Aristotle to our own. That the question is a baffling one is not to be wondered at. Words are utterly inadequate to describe a nature so sublime and yet so powerful in its influence over the lives of men. Oliver Wendall Holmes expresses this well when he says, "beauty is an index of a larger fact than wisdom."[2]

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[1] John Keats, The Complete Poetical Works and Letters. Cambridge edition (Boston: Houghton, Mifflin Company, 1899), p. 49.

[2] Oliver Wendell Holmes, The Autocrat of the Breakfast Table (Boston: Houghton, Mifflin Company, 1891), p. 27.

However, we are not left entirely in the dark. Eminent scholars and philosophers have given us suggestions about the nature of this tremendous fact when they tell us that beyond the three transcendental attributes of being - Unity, Truth, and Goodness - is a fourth attribute, Beauty. Beauty, then, is fundamentally a transcendental, divine attribute; and, according to St. Thomas Aquinas, "The being of all things derives from the Divine Beauty." Thus the artist imitates God, Who erected the world by communicating to it a likeness of His Beauty."[3]

Some of these ancient sages differed in their point of view concerning beauty. There were those who maintained that beauty is something completely objective, outside of man; there were others who held that beauty is entirely subjective, a projection from within man himself. Both schools still have their followers.

The objective aspect of beauty is aptly determined by St. Augustine when he describes beauty as "splendor ordinis," the radiance of order - "order, so clearly breaking through the material in which it is found as to command our attention and admiration."[4] In this aspect beauty is seen to have an intimate connection with unity and goodness, for order is the harmonious blending of a combination of realities; and as realities are good in as much as they are realities, order may be said to be a combination of good elements. Their perfect unification

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[3]Jacques Maritain, Art and Scholasticism (New York: Charles Scribners' Sons, 1932), p. 124.

[4]Walter Farrell, A Companion to the Summa (New York: Sheed and and Ward, 1939) Vol II, p. 342.

characterizes the ideal order which St. Augustine calls, "lustre" or radiance. "It is the brilliant splendor of the form breaking through the matter as the brilliance of the sun penetrates the inert mass of a cloud to clothe the cloud with the robes of golden glory."[5]

The subjective aspect of beauty is neatly coined for us by St. Thomas Aquinas when he determines as beautiful "Things which please when seen."[6] In other words, beauty arises from reality plus a relation to a knowing subject. Therefore, beauty may be defined as that attribute of being, the perception of which causes joy. We see or hear in a work of fine art the proportions of a singular creation in which something universal is realized and this "knowing" pleases the will and sense appetite. It must be perceived and it must please when perceived. It need not be possessed like Truth and Goodness.

Thus St. Thomas' idea of beauty makes it relative to the nature of those who judge or contemplate it. This pleasure depends on the nature of the individual person, and is therefore, experienced according to the degree of intelligence and capacity for contemplation by each individual.

For example, there is genuine beauty for the mathematician in the harmony and equation of numbers; for the logician, in the process of orderly thought; for the artist, in line, perspective and color scheme.

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[5]Walter Farrell, The Looking Glass (Chicago: Paluch Publications, 1953), p. 9.

[6]Farrell, Summa, op. cit., p. 359.

But what about the ordinary person on these points? The "splendor ordinis" is there but the capacity for probing is lacking, or not sufficiently developed.

Furthermore, St. Thomas insists that beauty includes three things: integrity or perfection; proportion or harmony; and clarity or radiance. Walter Farrell, who presents for us the matter of St. Thomas' "Summa" in the modern idiom, explains this statement thus: "an integrity that means not only lack of defect but richness of perfection, proportion that means the completion of perfect order, and brilliance or clarity that means presentation of that perfection and order in a vivid refulgence of the form or principle of perfection and order breaking through the material envelope and bursting upon our intelligence."[7]

From the above we find that St. Thomas, and Aristotle, too, before him, anticipates and combines the principles of two schools of thought. Both these men insist that beauty is neither entirely objective, nor entirely subjective, but the result of a combination of both subject and object.

Let us briefly review these two schools of thought. The one holds that beauty is in an object according to its arrangement of parts in terms of order and symmetry, in a word in its form - outside man. To this group Beethoven's Fifth Symphony is beautiful by reason of its perfection of balance and proportion, its well-integrated design and its dynamic rhythmic unity which is developed from introduction to conclusion.

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[7] Ibid.

The second school holds that beauty is not intrinsic in the thing itself but rather exists in the perception of the beholder or hearer; that is, that it lies in the reaction which it evokes, therefore, a projection from within. Proponents of this thought would consider Beethoven's symphony beautiful because of its power to evoke emotion through its idealization of action that echoes a conflict with and final victory over adverse forces. This interpretation is suggested by the announcement of the first theme..."Fate knocks at the door!" and is gloriously developed to its triumphant close.

Simplifying these thoughts we find that beauty has two appeals: understanding and enjoyment. The one sees things as "in being," the other sees them as an endless "becoming"; or the one finds interest in tracing the ways and laws that are operative in physical nature, and the other one finds meanings that speak to the spirit and attitudes of man.

These modes may be further crystallized by an illustration. "A farmer and his daughter are looking at a rainbow as the sun breaks through the retreating clouds. The daughter is lost, submerged in the beauty of the spectacle; the father, a meteorologist, is thinking of far-flung movements of air, cold fronts, time and space of barometric pressures, and complex calculations based on these factors."[8]

Summarizing the above ideas on the nature of beauty, we see that the aesthetic response is related both to the nature of "things" and to the nature of "man"; it also has its own peculiar laws and conditions

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[8]Will Earhart, "A Philosophical Basis for Aesthetic Values in Education," Music Educators Journal, (Nov.-Dec., 1953), p. 15.

without which it is neither perceived nor felt. Intelligence and imagination are the chief aesthetic faculties. The beautiful, therefore, gives joy according to the degree in which it is known and appreciated. It increases in intensity with the increase of integral knowledge of the particular kind of beauty that arouses it. The more we know of an art the better we are able to enjoy it. Man is both intellectual and sensitive. Beauty must be presented to him in a twofold aspect.

The recognition of beauty, however noble or depraved it may be, is indeed one of the first signs of intelligence. Animals can perceive objects and tell instinctively which are good for them and which are harmful. But the resplendence, the beauty, the art form and proportion is reserved to man, who alone can appreciate the relations of parts to the whole, and see in each arrangement the activity of a superior mind. Dogs are distressed by music. In the presence of a sublime sunset they remain unmoved. But in the souls of men there stirs a distinct reaction - the aesthetic sense. A joy arises over and above the considerations of the usefulness or harm, dimensions, odor, sound, color or material satisfaction. Robert Bridges, the English poet, says:

> All earthly beauty hath one cause and proof
> To lead the pilgrim soul to beauty above.[9]

To select the beautiful means something of a laborious search with much painstaking selection from a mass of mediocre and hideous items.

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[9]Blanche Mary Kelly, The Well of English (Chicago: Houghton, Mifflin Company, 1928), p. 350.

Where shall we look for this element of vital beauty? What constitutes a legitimate standard of values, a basis for judgment?

Some contend that beauty can be realized through sensual experience. It is true we are free to grant ourselves rational enjoyment of the senses. Still mere indulgence of the senses can lead to anything but nobility and beauty. St. Augustine had seen the world. Its beauty, its attractions, its pleasures, even its vices, had all been his personal experience. And yet he was forced to turn his back on the fame and love and wealth already in his grasp to cry to the God against whom he had sinned: "Our hearts will find no rest, O Lord, until they rest in Thee." What St. Augustine put into words is the story that is written on every human heart. Sensual pleasure, then, does not satisfy man's thirst for beauty.[10]

For those who can rise above the sensual gratification, suffering, endowed with a noble motive, assumes true grandeur and beauty. The lines of sorrow on a mother's face, the protest against oppression as depicted in Millet's "The Man With the Hoe," are sincere examples of a beauty far superior to that of sensual enjoyment. Our Lord, ever the Leader, on the last evening of His life sang a hymn with the Apostles. The impressive and significant fact is that Jesus had no doubt but that He was going to His death, yet He went out to meet it with a song on His lips and a joy in His heart. Suffering and sacrifice are by no means the brutish things

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[10]James A. Magner, Personality and Successful Living (Milwaukee: Bruce Publishing Company, 1944), p. 217.

that pagan minds paint them. Emily Dickinson aptly says:

> We never know how high we are
> Till we are called to rise;
> And then if we are true to plan,
> Our statures touch the skies.
>
> The heroism we recite
> Would be a daily thing
> Did not ourselves the cubits warp
> For fear to be a king.[11]

Suffering, then, can be a soul-satisfying spiritual beauty available to all men.

Beauty is a thing of reality sought unselfishly, disinterestedly, with a serenity that precludes the clouding of passion. It becomes a significant element, not only in the realm of the intellect, but indirectly in the moral realm of the will. Development of the powers of discrimination becomes a positive duty for those especially who are placed over the direction of souls; and it is for all an educational process hardly to be equalled in cultural value. In recognizing and dwelling with the beautiful, we are elevated into the regions of a higher thought and imagination. Robert Browning's immortal Ben Ezra said:

> If you have beauty and naught else
> You have about the best thing God creates.[12]

Cervantes in his "Don Quixote" tells us that all kinds of beauty do not inspire love; there is a kind which only pleases the sight, but

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[11] Milton Ellis and others, A College Book of American Literature (Chicago: American Book Company, 1949), p. 706.

[12] Robert Browning, The Complete Poetic and Dramatic Works of Robert Browning (Chicago: Houghton, Mifflin Company, 1895), p. 344.

does not captivate the affections.[13] This smacks of a warning that we must be on our guard lest we stop at the signs of beauty and feel our quest is over, our destination reached.

Beauty in its true sense is a living, vital, motivating force in action. It is never static. Though apparent beauty may be found in the latter state the promise is not always kept. The "splendor ordinis" does not break through.

These signs are at times so deceptively beautiful that we stand in admiration at their perfection and forget they are only signs. Men ordinarily do not stop at the mailbox that bears their friend's name and go home satisfied that they've had a friendly visit, or stand gazing at the lighted billboard on Broadway's theatre to quench their thirst for entertainment. Neither do they quell the gnawings of hunger by inhaling the tantalizing odors of Tony's spaghetti joint. No, we know better than that. Still in the case of beauty, some never possess nor appreciate true beauty because they fail to distinguish the symbol of beauty and beauty itself.

One must remember, though, that in the eyes of God all that exists is beautiful to the extent to which it participates in being. For the beauty that God beholds in transcending beauty[14] which permeates every existent, to one degree or another. This is not, however, the beauty that

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[13]Miguel De Cervantes, Don Quixote (New York: The Modern Library Publishers, 1930), p. 221.

[14]"And God saw all things that He made, and they were good." Genesis 1:31

our senses perceive and as result not all the things are beautiful. There is the division of the beautiful and ugly. The latter is what, being seen or heard, displeases.

Aesthetic values found mainly in nature and living beings are nevertheless, present in man's artificial works, in images evoked by language, and in the realm of sound. It is the writer's belief that music, the most abstract of all arts, contains the essential elements of beauty and that familiarity with this noble art is a potent means of leading youth to beauty. It is a means of building an effective rampart against all forms of sordid temptations and of providing a healthy outlet for the emotions. In the next part of this paper music shall be considered as a bridge to beauty, and as a formation of higher goals in the dazzling plans which youth maps out for the adventure of life.

SECOND MOVEMENT: MUSIC, A BRIDGE TO BEAUTY

"Life has loveliness to sell--
Music like a curve of gold"...
---Sara Teasdale

"Throughout the Ages man has found music to be essential in voicing his own innate love of beauty. Music is not a thing apart from man; it is the spiritualized expression of his finest and best inner self. Music in some form or other is as old as the human emotions of joy and sorrow and its development probably marks the beginning of human culture and civilization."[15]

In one of Louis Untemeyer's best-known and best-loved poems, "Prayer," we hear humanity's cry:

Open my eyes to visions girt
With beauty, and wonder lit...
Open my ears to music. Let me thrill
With Spring's first flutes and drums...

All art has its origin in human want. The heart and imagination demand gratification, and both seek for more than they can ever obtain. Art elevates our ideals and helps to a realization of them that we cannot attain without it. Poetry discovers and expresses for us thoughts and feelings and ideas that we could not discover or express ourselves. Sculpture shows, through perfection of form, a more perfect type of character than our own unaided imagination can conceive. Music takes us beyond the

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[15]Charles Lake, "What Should Be Taught - and to Whom?" Music Educators Journal, (April, 1946), p. 12.

realm of words or color or form, and we transcend our ordinary thoughts and feelings and are carried into another world. "All inmost things," says Carlyle, "are melodious; naturally utter themselves in Song. The meaning of Song goes deep: See deep enough, and you see musically; the heart of nature being everywhere music if you can only reach it. All deepest thoughts instinctively vent themselves in song."[16]

Emerson's poem "Music" compares interestingly with Carlyle's idea here, though the two men were thinking of entirely different things.

Let me go where I will,
I hear a sky-born music still.
It sounds from all things old,
It sounds from all things young,
From all that's fair, from all that's foul
Peak out a cheerful song.

It is not only in the rose,
It is not only in the bird,
Not only where the rainbow glows
Nor in the song of woman heard,
But in the darkest, meanest things
There alway, alway something sing.

'Tis not in the high stars alone,
Nor in the cup of budding flowers,
Nor in the redbreast's mellow tone
Nor in the bow that smiles in showers,
But in the mud and scum of things
There alway, alway something sings.

Music, the most immaterial of all the arts, gives us the three qualities of all great art and is therefore, one of the surest avenues to beauty.

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[16]Thomas Carlyle, Heroes and Hero Worship (New York: The Macmillan Company, 1917), p. 111.

First, music is universal because truth is universal. "There is no truer truth obtainable by man," writes Browning, "than comes by music."[17] The quest of the wise man and the artist is ultimately the same. Both seek to reach the universal and essential element in reality, but while the philosopher expresses it in terms of the universal one artist clothes it in some particular concrete form. Thus all art is of its nature both universal and personal, general and selective. Beautiful music is a universal language that speaks directly from heart to heart, over distant seas and across frontiers of nations. The great artist belongs to his own country, but he also belongs to the world. It is his responsibility to make the world better. Santayana says: "The subject matter of art is life, life as it actually is; but the function of art is to make life better."[18] Bede Jarrett in discussing this idea of national art versus universal appeal makes these remarks:

> Shakespeare is thoroughly English; Dante is Italy articulate; in Homer we see the genius of the Greek; in Virgil all that made Rome great. Yet though each of these is essentially of his own country, and indeed, of his own age, each is equally of all ages and all countries. Art needs to be localized in order to cross the world to be individualized to appeal to all, to be nationalized to move all nations. The artist made it for a definite time and for an immediate need, but the art that was in him made it for eternity - for the needs of all.[19]

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[17] Browning, op. cit., p. 974.

[18] George Santayana, Life of Reason (Chicago: Charles Scribners' Sons, 1928), p. 66.

[19] Bede Jarrett, Social Theories of the Middle Ages, 1200 - 1500 (Maryland: Newman Book Shop, 1942), p. 247.

Secondly, music can bring about the above mentioned blessings only if it is true art. Art does not consist in the outpourings of an undisciplined imagination, or of unqualified intuition. It is rather reason embellished by genius. He, the artist, must love God. Since separation of intellect from the will is the primal source of sin he must achieve balance by combining in himself the intellectual with the moral virtues, especially prudence. Others who are deprived of the joys of the spirit may be tempted to seek pleasures that are lower. Moreover, music like tragedy purifies the emotions by developing them with the intelligence in a harmony which fallen nature experiences nowhere else. Even the very objective qualities required of true art, namely integrity, proportion and effulgence, call for similar attributes in the lives of those engaged in its creation. There is no great art without great thought.

It may not be out of order here to define what is meant by a true artist. A true artist is one to whom God has given special talents. He may not be an intellectual giant but he will be able to recognize the truth that exists in beauty. Furthermore, due to circumstances, he may not even be particularly good. Nevertheless his God-given talent endows him with a singular ability to perceive beauty of form and sound where ordinary mortals see only matter. On beholding beauty he is excited, lifted up, carried away, and engulfed. He is oblivious of his surroundings except that resplendence of beauty which he perceives. He tries to prolong that joy in paint, stone, words or sounds. His experience makes him humble. He is never quite able to preserve the moment of beauty. He realizes that what he has created falls short of true beauty.

It follows then that, thirdly, art must be holy. Its inspirations come not so much from without as from within. Since the creature is not beauty but merely participates in it, the soul cannot rest until it is transfigured in eternal Beauty.

Sibelius, in speaking of his sublime hours of creative anguish, confesses that "the final form of one's work is dependent on powers stronger than oneself." "When Beethoven is obscure and seems to be lacking in unity," writes Chopin, "he is turning his back on eternal principles."[20] When the artist expresses beauty not only in its outward manifestations but in his inner soul, what a masterpiece of beauty must evolve!

Since music is great art, the question of its power over the hearts of men naturally arises. That it has power is not doubted. But wherein this influence resides - that is the matter of controversy. Is music's power intrinsic, extrinsic or a combination of both? Of the two schools of psychology one maintains that emotions originate from altered physical conditions; and the other that these physical modifications are caused by emotions derived from a mental source.

James Mursell contends that music is an expressive art, not a formal one of pure design. "A great work of music is not great," he further states, "because it is a superb solution to a problem of tonal arrangement . . . but because of what it conveys. When we listen to a

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[20]Rev. William McDonald, "Art and Holiness," Catholic Music Educators Bulletin, (June, 1953), p. 23.

piece of music, what we respond to is not a display of tonal geometry but a living and moving message."[21]

On the other hand, Santayana is of the opinion that "music contains a whole gamut of experience from sensuous elements to ultimate intellectual harmonies."[22] "Beneath its hypnotic power music, for the musician, has an intellectual essence. Out of simple chords and melodies, which at first catch only the ear, he weaves elaborate compositions that by their form appeal also to the mind."[23] . . . and again "by its emotional range music is appropriate to all intense occasions: we dance, pray, and mourn to music, and the more inadequate words or external acts are to the situation, the more grateful music."[24]

According to Carroll Pratt, the lover of art discovers in his objects the admiration of the qualities that are projections of his inner life. The sweetness and sadness - these and countless others derive their chief glory not from the artist who produces them, but rather from the people who look and listen to them, "It is not Bach," she states, "who injected such power into his fugue, nor Beethoven who found the means of expressing unearthly tranquility in some of his movements, nor was it Mozart who wove meloncholy and disillusions into the elegant texture of

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[21]James Mursell, Education For Musical Growth (Boston: Ginn and Company, 1948), p. 35.

[22]Santayana, op. cit., p. 45.

[23]Ibid., p. 52.

[24]Ibid., p. 56.

his quintets. It is you and I - the listener - who perform these miracles. Music sounds the way emotions feel."[25]

There is a tendency on the part of some to think that the emotions of man involve nothing more than sensible things. This, of course, is untrue. There is a vast difference between the feeling of pain resulting from a blow on the cheek and the emotion of anger which may or may not accompany the pain. If anger is present it is because the recipient of the blow knows that the blow was inflicted with intent. Emotions, then, are partially of the will and partially of the feelings.

Why do different people experience different emotions as foreshadowed by the same piece? The answer is because music, although it expresses emotion, does not determine what is called the plane of the emotions, but merely lends itself to each individual, and expresses the emotions in any plane in which they may happen to be at the time. "To the pure all things are pure, but the vicious will find in the most guileless innocence only one more incentive to vice."[26]

Presented objects always represent something to man; they have meanings; they evoke associations; they are expressive, intrinsically and extrinsically. It is the combination of these two connations with the presented form that gives us the full diapason of beauty, beauty known only to man, the angels and God.

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[25]Carroll Pratt, "The Design of Music," The Journal of Aesthetics and Art Criticism. Vol. XII No. 3 (March, 1954), p. 289.

[26]H. R. Haweis, Music and Morals (Philadelphia: Theodore Presser, 1897), p. 93.

Therefore, it is possible under the spell of great music for man to find that the obsession of sordid cares and anxiety fade into the background. Their true significance is revealed in the presence of the high emotions which raises him above his own individual personality. He loses his troubled self in the larger whole, and emerges strengthened, capable to cope with and to overcome what had previously threatened to engulf him. He reaches out to greater and deeper consciousness; the realization of the strength dormant within him tides him over the present obstacles and infuses energy for the future. An old proverb says, "A merry heart is a good medicine, but a broken spirit drieth up the bones."

> And there as the music changes,
> The song runs round again;
> Once more it turns and ranges
> Through all its joys and pain
> Dissects the common carnival
> Of passion and regrets;
> And the wheeling world remembers all
> The wheeling song forgets.[27]

Here Alfred Noyes extols the healing power of music, one of the greatest fortifications of the romantic inner life. Even when the music comes out of a miserable hurdy-gurdy on a crowded London street, it has the power to evoke a sense of nostalgia in each listener. Faded dreams and hopes that had all but been forgotten stir again to life; and for a brief moment at any rate, "realms of old romance" are revisited.

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[27]Rewey Belle Inglis and others, (editors), Adventures in English Literature (New York: Harcourt, Brace and Company, 1952), p. 613.

Beyond its value as an alleviation for past toils and its recreative power, Aristotle recognized a higher instrinsic power in music:

> And who can say whether, having this use, it may also have a nobler one? In addition to this common pleasure felt and shared by all . . . may it not have also some influence over the character and the soul?
>
> It must have such an influence if characters are affected by it. And that they are affected by it is proved in many ways, and not the least by the power the song of Olympus exercise; for beyond question they inspire enthusiasm as an emotion of the ethical part of the soul.[28]

Any character formed through the instrumentality of music must of necessity imply a return to a more spiritual outlook of life. Music would touch his innermost feelings and aspirations. It would take form in his ideals and would be expressed in his actions.

Browning certainly understood the force of a beautiful song over the soul of another when he told of the mill girl who went rejoicing on her way one holiday. She was determined to crowd as much joy into it as possible and thus let her happy innocent heart burst into song.

> The year's at the Spring,
> And Day's at the morn:
> Morning's at seven;
> The hill-side's dew pearled;
> The lark's on the wing;
> The snail's on the thorn;
> God's in His heaven--
> All's right with the world.[29]

Little Pippa never dreamed of the mighty influence of that song, but Browning tells us that saddened hearts were made lighter and in evil hearts there was rekindled the desire for good.

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[28] The Music Educators Round Table, Musart, (Feb. 1954), p. 19.

[29] Browning, op. cit., p. 133.

Dryden further enlarges on this unearthly magic power when in the closing lines of "Alexander's Feast" he says:

> He raised a mortal to the skies,
> She drew an angel down.

Edna St. Vincent Millay who once found the world so full of beauty that it was almost too great to be borne, found relief under the spell of Beethoven's music -

> Sweet sounds, oh beautiful music, do not cease!
> Reject me not into the world again.
> With you alone is excellence and peace.
> Mankind made plausible, his purpose plain.
> Enchanted in your air benign and shrewd,
> With limbs a-sprawl and empty faces pale,
> The spiteful and the stingy and the crude
> This moment is the best the world can give;
> The tranquil blossom on the tortured stem
> Reject me not, sweet sounds! oh, let me live
> Till Doom espy my towers and scatter them,
> A city spellbound under the aging sun
> Music my rampart, and my only one.[30]

This, of course, is the cry of one who loves merely the earthly beauty - or who sees in music only cosmic alleviation. Music has a higher, a greater mission. On of the great uses of life is to spread it on something that will outlast it.

Philip Emmanuel Bach believed that one of the noblest objects of music is the spread of religion and the elevation of the human soul. In fact he says that it is doubtful whether any music is purely secular since music always has an element of the spiritual in its objectives. Paramount among these is the very philosophical concepts of the arts as an approach to the Divinity.

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[30]Rewey Belle Inglis and others, (editors), Adventures in American Literature (New York: Harcourt, Brace and Company, 1952), p. 304.

To Beethoven, art was no mere recreation or luxury, but the expression of all that was conceivable and most worthy of being expressed in things divine and human. "Nothing can be more sublime," he writes, "than to draw nearer to the Godhead and to diffuse here on earth these Godlike rays among mortals." None knew better than he that all comes from the Giver of all good gifts. "What is all this compared to the grandest of all Masters of harmony - above!"[31]

Music's supreme service, then, is to minister to the spiritual needs of man. Nowhere is this thought more rapturously sensed than in the Psalms of David. That precious series of songs, prayers and exhortations contains over fifty thousand addressed "To the Chief Musician": - "O sing unto the Lord a new song; For He hath done marvelous things; His right hand and His holy arm, hath gotten Him the victory."[32]

Music, then, not only helps to bring the child into touch with beauty of nature, but truly lifts him up to the beauty of God. It gives him a means of immeasurable power toward the good use of leisure time and provides him with a sound basis for common interest and enjoyment in his relations with others. It gives a powerful stimuli of self-expression and teaches that the greatest artists of all times have found in religious themes the subject of their masterpieces. Again, music voices man's noblest ideals and highest aspirations, his deepest feelings and unutterable longings. It renders him more deeply responsive to what is

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[31]Haweis, op. cit., p. 279.

[32]Psalm 98:1

noblest and finest in life - beauty, love, moral ideals, and religion. The fine imagination of Edgar Allen Poe seemed to sense this when he wrote a century ago: "It is in music perhaps that the soul nearly attains the great end for which, when inspired by the poetic sentiment, it struggles - the creation of supernal beauty."[33]

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[33]Norman Foerster, (editor), American Poetry and Prose (Chicago: Houghton, Mifflin Company, 1934), p. 429.

THIRD MOVEMENT: THE EDUCATOR, A GUIDE TO BEAUTY

"Make every single eye sun-clear,
To every soul bring beauty near."
---Emerson

Next to religion there is nothing more important in education than music. Our age denies, to a great extent, aesthetic values. Yes, next to religion it is the appreciation of the beautiful that gives man happiness and peace of mind. Since music, then, is one of the media of our aesthetic and cultural life it should have a definite place in the education of the child.[34]

The idea that music can bring to our all-too-materialistic civilization the priceless boon of beauty should be given serious attention. A nation that forgets beauty will in time find even the foundations of its technical and economic achievements crumbling. A people dare not allow beauty to become the exclusive possession of antique dealers and millionaire collectors unless it wants to face a social reckoning sooner or later. Beauty is not a thing that can be bought by a rich nation; beauty is something born in the soul of a sensitive people. And beauty has a very intimate bearing upon the social content or social discontent of a nation. Social unrest finds its readiest recruits among men who have never been able to find beauty and joy in their environment. It is an old observation that hungry men turn radical, but let's not forget

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[34]Sister Mary Corona, C. S. J., "Music and the Christian Purpose," Catholic Music Educators Bulletin, (May, 1952), p. 7.

that men with full stomachs may still be hungry with a gnawing hunger for the things that make life free and adventurous and abundant.

Faced by a temptation to surrender to materialism, Jesus rebuffed his tempter with the conviction that, "Man does not live by bread alone." And the great Mohammed once said, "If any man had two loaves of bread, let him trade one for a narcissus." The bread is nourishment for the body but the narcissus is nourishment for the soul.

To some the above may seem very impracticable advice, but the sage was only insisting upon an equal distribution of the budget. He knew a great truth about human nature: that the soul seeks beauty as the body demands its calories and vitamins. Man reaches out for the beautiful, the true and the good. The danger here lies in accepting beauty for its own sake, and as if it existed of and by itself and had no author nor source of being, rather than as a splendid emanation from the God of Goodness, Truth and Beauty. If we separate beauty from God we foster and advance moral decay.

It follows, then, that the arts are vital to the sort of education we need if, in the years ahead, we are to master instead of being mastered by this vast, complex and swiftly moving technical civilization born of science and the machine. And this is where the music educator fits into the picture. For music, of all the arts, has the power to elevate man above the mere mechanical and mundane level of life and raise his spirit aloft. John W. Beattie says, "Music is the important school subject that simultaneously develops group unity and individual growth in

the realm of the spirit."[35]

There is no one wholly unresponsive to the elevating appeal of music. If only the right contacts and experiences are provided, every life can find in music some answer to its fundamental need for aesthetic and emotional outlet. "Education fails of its cultural objective unless it brings to every child the consciousness that his own spirit may find satisfying expression through the arts. It becomes the teacher's duty to see that music contributes its significant part in leading mankind to a higher spiritual plane of education."[36]

The response to beauty can be aroused by seeing or hearing the beautiful in nature, such as a sunset, a birdcall, a vista of mountains, or the sound of the surf; or it can be stirred by man-made beauty - a painting, a song, a building, a poem. Children possess the capacity for such emotions and this capacity can be brought to maturity by proper educational guidance.

Education means training for life. The function of the educator, and in this case the music educator, is to train his charges to discern and to elect the choiceworthy in matters of decision and action. Yes, to discern and elect, for we do not give music to the child, God has done that before us. Music is there. The learning process merely provides the experiences which serve as a stimuli for the development of His gifts.

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[35]John W. Beattie, "Manna for the Soul," Music Educators Journal, (April-May, 1952), p. 16.

[36]The Music Educators Round Table, Music Educators Journal, (Nov.-Dec., 1947), p. 17.

Through the instrumentality of the teacher, the child is awakened to his own musical powers and is stimulated to self-activity.

It is an exception when a child does not love music. The tiny babe is lulled to sleep by the song its mother sings. In the primary classrooms music time is punctuated with, "May I sing a song? I know one." "I want a drum," and "I've got that record at home." Young music lovers find enjoyment in expressing themselves with their whole bodies. During the middle grades, readiness for music increases and skills emerge all in their own good time, under the careful timing of the classroom teacher. It maintains its important role even in adult life, not only in its social aspects, but also in the worship of God.

Learning and singing rote songs with pure unrestricted tone quality and with proper interpretation and feeling for the spirit of the songs, is one phase of music instruction in lower grades. While the singing is delightful to hear, the listener's applause is not the criterion of value. The most important value is what is happening to the child. Is he unconsciously gaining a concept of beauty?

James Mursell says that pre-school age and up to six years of age is the important time to lay the foundations of later likes and dislikes and to set up a deep interest in the art of music. The kindergarten teacher need not be a great player, but she should have true musical feeling and be able to express mood in her playing. Children are more sensitive to the emotional and suggestive power of music than most adults suppose. Mursell ends his ideas on this point by reminding the leaders of children that "music should always come to the young child as some-

thing of worth, something of dignity, something impressive and appealing, and desirable."[37]

The school should be a sanctuary and the educator the light, where the child is protected from undesirable forms of music that he hears over radio, TV and from the juke box, and where art, literature and music often bend to the street level. The teacher should give her pupils a love for beautiful things so that the paltry, the common, and the unrefined may have less attraction. The learning of music will in some degree do all these things for the child if while he is acquiring knowledge and skill the atmosphere of joy, lively interest, and beauty prevail during the musical experience.

Plato believed that good music sharpened the intellect, influenced the emotions and in this way controlled actions. His idea of a musical education in its wider sense implied the harmonious development of the whole nature of man. "Gymnastics for the body and music for the soul."[38] In other words, the object of intellectual education is truth and the object of moral education is goodness, so the object of aesthetic education should be beauty.

We are in a phase of progress when it has become the practice of forward-looking educators to return to this deeper appreciation of the value of music and the arts in a well-rounded plan of education. These leaders have taken time to examine the physical, mental and moral effects

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[37]Mursell, Music Growth, op. cit., p. 269.

[38]Robert Ulich, Three Thousand Years of Educational Wisdom (Cambridge: Harvard University Press, 1950), p. 32.

of music upon mankind, and they are widening the horizons of education to make way for their functioning in the future. An article in a journal states: "In a machine age-yes, even an atomic age-beautiful music, music with feeling and emotion, reminds man that he has a soul - that there is an Infinite with a person."[39]

What can the school do to prepare the child to use its instinctive response to music wisely and well? What can and must we do to plant the seeds of beauty in the young hearts by means of and through the power of music? The average child has an innate desire for beauty, but for its full development the child depends upon inspiration from without.

First of all the school must take the child at whatever level of appreciation it finds him and enrich his understanding of music. Next to parents, the teacher has the power to cultivate appreciation for the beautiful in his charges. He must be alert, enthusiastic and himself a lover of the beautiful. One cannot give what one does not possess.

Folk music is one of the most important types of music on the melodic level. It is the spontaneous expression of the rhythm of the life of simple people, close to nature and sensitive to the wonder and dignity of life with its toils and hardships, its joys and hopes. "Singing the songs of a people disposes me favorable toward them. Folk and art music provide an effective index to their ideals, attitudes and way

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[39] Burt Johnson, "Music a Must in General Education," Music Educators Journal, (June-July, 1951), p. 15.

of life. Folk music, particularly, affords a direct entree to the spirit of a people."[40]

About fifty per cent of the material in music textbooks is folk material, an invaluable source from which the alert teacher may select songs to reinforce the facts presented in history and geography. American life may be studied through its songs - national and patriotic songs, Indian and cowboy songs, Negro spirituals and plantation songs, mountaineer and work songs, sea chanteys and ballads. If the background of these songs is studied, a vivid picture of American life through its various stages of history can be found.

From our own country, boys and girls may cross the boundaries of time and space to other lands to study the characteristics of other people in national songs and dances. Through the folk music of different nations students can be led to recognize family traits of the human race. At the same time, they will note the individual differences which make each child unique and dear. For instance, understanding of the distinctive qualities of the Negro spiritual should lead to a better understanding of that race. These hymns are an expression of a fundamentally religious nature. Their flowing melodic lines and improvised harmony expresses a childlike faith in a personal Father and glow with religious hope and aspirations.

> Understanding of a people, their culture, and their history is never complete without an understanding of their music. We actually

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[40] Edna McEachern, "For International Understanding," Music Educators Journal, (Sept.-Oct., 1948), p. 23.

> feel the heritage and culture of Italy, Spain, Ireland, Russia, the Balkans, Germany, when we hear and understand their songs, their symphonies, their hymns and their dances. Even the geography of a country finds expression in its music. Just with the hearing we know that some music expresses better than any mere words the Swiss Alps, the Scotch Highlands, the Pyrenees, the rivers, the sea or the wide sweep of the Russian Steppes.[41]

It is upon the symphonic level, however, that music makes its great intellectual appeal. It is upon this level that it places its greatest responsibilities upon educators. Children, all children, should be taught how to listen to great music. The musicians among them can be taught to recognize the technical factors in organization of sound toward beauty. Even the uninitiated can gain great pleasure, however, if they are taught the contribution and functions of the various orchestral instruments. Mursell advises: "beginning with intrinsic sources of musical feeling, inculcating proper attitudes always, progressing as fast as the musical - mental growth of the pupil permits, the aim is always to lead him (the child) to an ability to appreciate and interpret the greatest works of musical art."[42]

Music not only appeals to every level of intelligence but surmounts the barrier of language by an infinite range, emotionally and intellectually. Familiarity with the music of the world breaks down the idea of personal or even national emotional experience and aspiration. As in literature, some national outcry or aspiration in music at first authentically local, becomes universal. An apt illustration of that

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[41] Thomas Quigley, And Give Them Music, p. 5.

[42] James Mursell, Principles of Musical Education (New York: Macmillan Company, 1927), p. 97.

statement is "Finlandia" by Jean Sibelius.

Music, like literature, voices as well the universal quality of emotion. From earliest time, men have assuaged their human sorrows with music. The primitive laments of the ancient Greeks, the Hebrews, the Irish, all are melodic utterance of grief which might help the young to understand that they are not the first nor yet the last to wail at the world's wrong.

Another important educational phase available to the music educator in his role of guiding children to a more wholesome and beautiful adjustment in life is participation of students in orchestras, band and choruses. Here education sometimes becomes confused; equality of opportunity does not mean the same opportunity for each student. The individual's contribution to groups such as mentioned above, is conditioned by native ability, training and discipline. The child must understand his limitations as well as his abilities in music and elsewhere.

Participation in any school organization enables the student to express his own musicianship. At the same time, it gives him an opportunity to participate with and to contribute to the group. He is learning here the importance of coordination and the ability to work and create with others. Thus, the study of music refines and disciplines him. As a result he is prepared to live in harmony with others. "We need more participators - in general we are in danger of becoming a nation of observers. Whether in art or in athletics, we need more amateur performance; we need more opportunities for self-expression. Such experiences

will help us combat the danger of a mechanized civilization."[43]

The student must accept, also, the discipline of his own instrument with its special range, purpose and limitations. He must recognize its place in the orchestra or band. The hierarchy of the instruments in a symbolic orchestra and band admits of no private interpretation. There is a rigidity about its arrangement that is good for the young to observe. If all cooperate a beautiful balance is the result. If one citizen breaks a law, harmony there, too, is destroyed. Is this not life?

The participants in a school orchestra or band must accept as well, the discipline of the conductor. Each individual must learn to bend his will to the conductor's interpretation of a selection and to learn to submerge himself in the whole. This submerging of the individual interest for that of the group is fine education toward the improvement of society as a whole.

Refining and disciplining its adherents, music bridges the gap between the material world and the realm of the spiritual. Through it they can grow in the understanding and love of all men. "There is that in music which tells us of the glory of God and the meaning and purpose of life. Few can study Bach's great "B minor Mass" or the late string quartets of Beethoven without understanding more fully the relationship of man to the cosmos of which he is a part."[44]

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[43] Howard Hansen, "Participation Values Surpass Observation," The Instrumentalist, (March-April, 1952), p. 17.

[44] The Round Table, Music Educators Journal, (Jan., 1951), p. 54.

Young people are expressing, creating and enjoying beauty when they are singing a song, playing a tune or just listening. Likewise music provides a wholesome means of enjoying leisure and can be a powerful influence for good. Youngsters participating in good music are not likely to be numbered among our juvenile delinquents. No, music rightly taught will supply a defense against juvenile delinquency by providing wholesome interest and participation in something that emphasizes beauty. It cannot be taught in a slipshod fashion without discipline and respect for high standards.[45]

Thus, as music educators we have the privilege of helping young people live well-adjusted lives and thus become better, happier and more useful citizens. We hold the key that unlocks the doors to a richer, and fuller life. Children need to have some beautiful moments from which may be gained a glimpse of the meaning of life above and beyond the material and the commonplace. Teachers of music give more than just music. Intrinsic values of music are inescapable. "The person who truly has music in his heart is bravely armored against many drab assaults of life and living."[46]

Catching the spirit and enthusiasm of young minds and hearts - guiding them along a pathway that leads to enduring pleasure - instilling

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[45]Sister Agnes Anita, O. S. F., "Music Is Education For Catholic International Understanding," Catholic Music Educators Bulletin, (Feb., 1953), p. 17.

[46]Helen Heffernan, "More Than Music," Music Educators Journal, (Jan., 1955), p. 13.

a love for good music, a spirit of teamwork - this is the job and joy of the music educator. So - give them music. Let them sing and play and act and write it. Lead them to express their emotional life beautifully. Open to them the faucets of beauty.

To accomplish this we need to teach music to everyone - like reading, writing and arithmetic is taught to everyone. We need music teachers who are trained to do it - who know how to awaken the little tots, all of them, to the beauty of tone and melody and rhythm. Teachers who know how to awaken their natural ability and desire to make music, to open their eyes to see the relationship between beauty and truth and goodness in the quest of human fulfillment and human happiness in God. "All details of teaching should have begun, continued and ended in that spirit of beauty which is the life and only meaning of art."[47]

The educator must ever keep in mind the underlying philosophy of music education - "It is not what a child does with music, but rather what music does for the child." Young people under proper guidance produce beautiful music, and their compensations are truly greatest when they realize the satisfaction of an aesthetic performance, and experience the emotional uplift therefrom. The educational value to the participants, however, must not be measured only by the applause they receive, by the distinction and honor they bring to their school, or by parental pride. The value of such musical experience lies in the fact that each

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[47]Mursell, Musical Education, op. cit., p. 208.

individual becomes conscious of a richer and fuller sense of being, of an enlarged appreciation of beauty, and a moving desire for the finer things in life. Let there be no mistake on one point, emotional release and social benefits are best when the doing culminates in the creation of something beautiful. And if through our activities as teachers of beauty and truth we can instill high ideals into their minds and hearts, the results will be their own reward.

CONCLUSION

It is a commonly accepted fact that all men seek happiness. Even the man who stoops to the base tendencies of his lower nature in grasping for temporary joy. Furthermore, as we have seen, the power of beauty is fathomless and this force is inherent in music. Napoleon is quoted as having once said: "Of all the liberal arts, music has the greatest influence over the passions, and is that which legislators ought to give the greatest encouragement."

Power, however, carries with it grave responsibilities and the music educator being the custodian of this power holds within his grasp the future of the land. In other words, the kind of a world the children of today will build in the future depends to a large extent upon the type of education they receive in our schools. The music educator must ask himself whether he is using music to its greatest advantage - to give joy, to uplift, to beautify and to develop good citizens. What the children do not get in elementary and high school music is lost forever. The impressionable time is over.

Therefore, it is important that the leaders of youth open the eyes of their pupils to the beauties of God's visible world of nature and to the loveliness of the works of man's hands. Music does play an important part in their lives, and the lives of all people. Those who have learned to enjoy music have found relief from the daily routine of making a living. It opens the gate to new friendships and gives spiritual inspiration to many. Carlyle gave us the deepest significance of music

when he wrote, "Music is a kind of inarticulate and unfathomable speech which leads us to the edge of the Infinite and let us for the moment gaze into it."[48]

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[48] Carlyle, op. cit., p. 111.

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